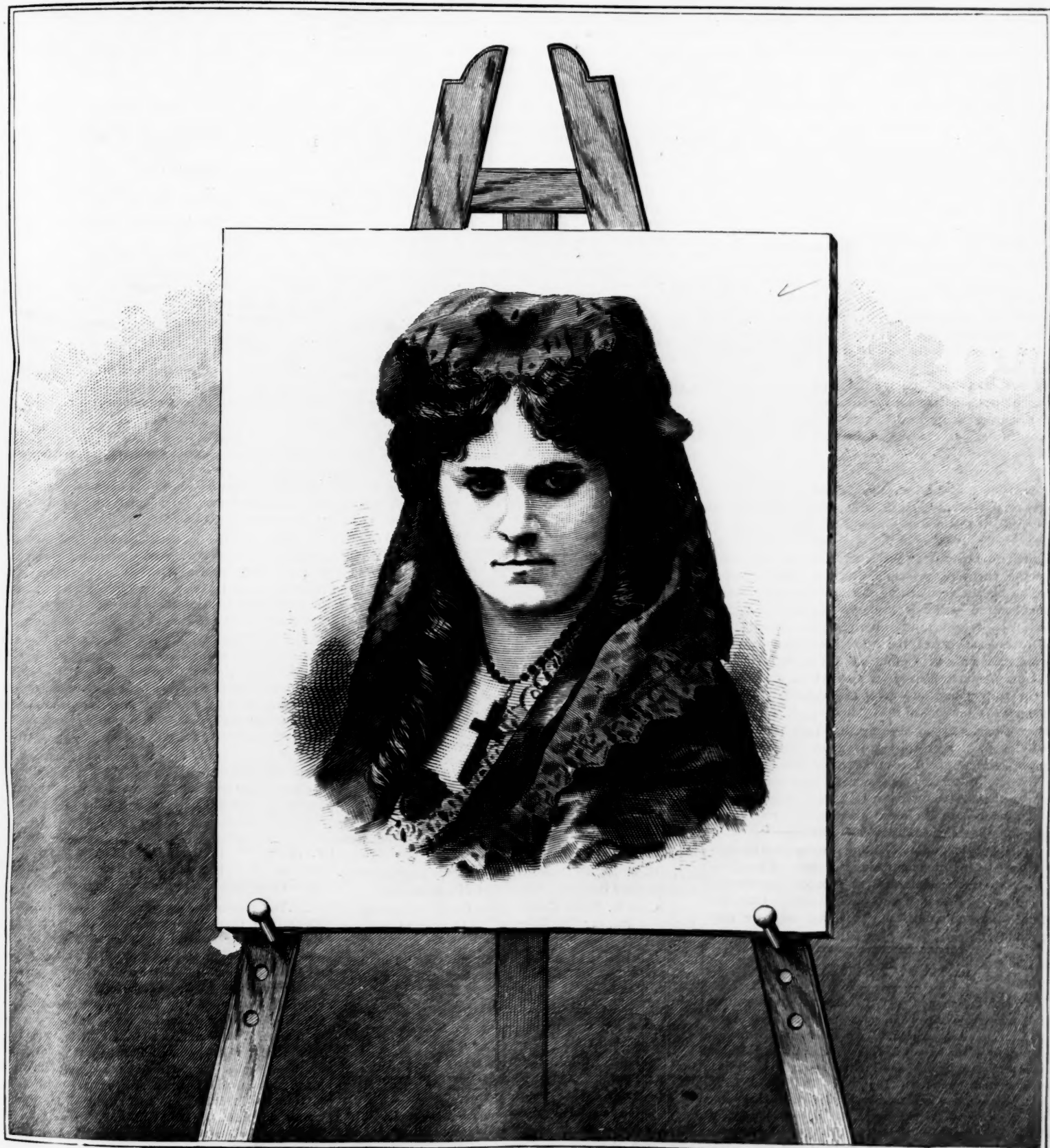


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FANNY JANAUSHEK.





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IF the root of all moral evil is selfishness, the enjoyment of music is far otherwise than sinful, for we rarely hear really good music without wishing that others might have the same gratification.

IN the early part of the fifth century B. C., social music in Athens attained its highest perfection. Gentlemen were expected to extemporize an after-dinner song as one would a speech. We read of Themistocles being laughed at for inability to accompany his song by playing on the Kithara.

IF it is true that the English, Teutons and Scandinavians have profound but sluggish minds, and the Celts (like the Hungarians) are more nervous, delicate, impassioned and have what is termed an artistic organization, the influence of the latter in moulding the national character in Great Britain is underrated. As musicians they certainly have the "gift of melody," spontaneity and readiness of speech or expression generally, that contrasts markedly with the hesitation of Germanic peoples.

MUSIC excites the sense of hearing, and the nervous system; its structural plan and surveyable proportions occupy the intellect; its signification affects the soul. Hence its triune nature corresponds to that of man to whom it addresses itself. It engages his entire being. Thus, although it may not be associated with the strongly-defined, and meaning-limited word of language, and may even appear sometimes as wholly enigmatic, and vanish as vapor or passing dreams, it yet leaves an impress on the memory which may spring up involuntarily at any moment, and never entirely forsake us. Hence we find ourselves singing strains which we know we have once heard, but of which we may be utterly unable to recall the attendant circumstances. Yet these may have greatly engrossed us at the time, and the music may have been merely heard in a heedless way. We may not listen to music, but we hear it, and the experience may last a lifetime. It reaches to the penetralia of our nature.

IN very much of the so-called sacred music of the present day—that is, music with sacred words—there is little that is distinctively sacred, either from usage or conventionality, by being in the accepted churchly style, or sacred on account of the elimination (as far as may be) of the rhythmic principle, which is clearly demonstrated to be the secularizing element of music. Some so-called sacred music is strongly suggestive of the æsthetic poet's gush, and when sung in church by a vocalist who exaggerates the expression (heaven pardon the word), it is difficult to find a parallel case of rant. This kind of music is very cheap work in comparison with the truly grand and sublime productions of the great masters, in whose works, from their antiphonal structure alone, we may assume that they had in mind the visions of glory recorded, wherein Cherubim and Seraphim "cried to one another." This dramatic counterpoint, or contrasted answering part leads to the formation of movements that must take as high a position in reference to the mere lyrical music referred to above, as a drama by Shakespeare surpasses the most tender, passionate and fascinating verses of the self-examining poet. It demands higher powers of imagination to assume the emotions that others experience. We may say it demands a colossal intellect. Our own emotions—those of the purely personal self—we may more readily unfold.

### MINOR TOPICS.

THE "combat-scene" in "Lohengrin" is a source of much amusement to old opera-goers. The gyrations of Signor Campanini and Signor Galassi are almost harrowing. Yet the whole affair is a farce. There is scarcely a semblance of a fight between them, and the entire struggle is an insult to an intelligent audience. The stage directions given by the composer are very minute, and if followed out with any degree of exactness would never fail to make the scene strikingly effective. As it is, the three separate attacks differ very little from each other, and the last one, where

*Tebamund* is supposed to be felled to the earth by *Lohengrin's* sword, is laughable in the extreme. As a combat-scene the thing is simply ridiculous, and deserves to be vigorously hissed, and doubtless would be in any other metropolitan city but this. No one expects a broadsword battle of a quarter of an hour, with terrific howlings intermixed, but the scene should not be entirely devoid of realism. Colonel Mapleson, of the British army, should see to it that the performers are supplied with spirits enough to enliven them up, if nothing else can accomplish the desideratum.

FANCY a German version of "Pinafore!" and yet one is announced to be produced at the Frederick William Theatre, in Berlin, under the title of "Amor au Bord." The jokes in this comic opera will sound elephantine in ponderous German idioms. If this German version would only completely strangle "Pinafore" its value would be incalculable, and its authors receive the blessing of thousands of the afflicted. What success the work will have in Berlin is as yet problematical; but in no city or country in the world can the work ever have the astonishing run it had here, nor be received with the same lusty enthusiasm.

At a recent Crystal Palace concert, under the direction of Mr. Manns, a novelty in the way of a concerto for two pianos was performed, the composition of a Mr. Bell. The work is highly praised by some of the London journals, and is said to be the work of an excellent and gifted musician. The scoring is said to be effective and well planned, the parts being well written for the various instruments. It is not likely that such a work will be extensively imitated, although new forms and combinations may be desirable. Spohr's double symphony remains without a mate.

BY-THE-BYE, of music, a journal says: "The Frenchman listens to it, the German understands it, the Italian feels it, the Englishman hears it, and the Spaniard comments on it." That same journal forgot to add that the American pays for and criticizes it. The question presenting itself here is which of the lot has the advantage over the other? To listen, to understand, to feel, to hear, and to comment are only so many words, which without special and extended application are so indefinite as to convey scarcely anything to the mind. It might be asked who does not experience the power of music?

THE diary of the representative musician Gottschalk has just been issued from the press of Lippincott, under the title of "Notes of a Pianist." The work gives no evidence of being put forth in the interest of the pianoforte makers or the publishers of the compositions of this extremely successful artist. This is gratifying, for it appears as a disinterested testimony to his good qualities—his character as a man as well as musician. In his generous praise of Richard Hoffman he employs phrases that singularly reflect his own characteristics—namely, "A conscientious artist, a perfect musician, a distinguished and modest man, he has arrived legitimately and without effort at the high position which he occupies. His taste and the moderation of his judgment have preserved him from coteries. He is neither the chief nor the instrument of any clique. He admires and understands the great dead (I mean the classics); but he does not conclude from this that he must kill the living who possess talent. He does not believe that in admiring Schumann he is compelled to believe that Rossini is a fool. He comprehends Bach, but does not shrug his shoulders on hearing the name of Bellini. In conclusion, he is an artist and a GENTLEMAN." The name of Chickering occurs only four times, although Gottschalk played exclusively on instruments of that manufacture, and the house of Steinway is mentioned with respect. The book is full of interesting incidents of travel, of artist life, of the war with the South, and concert-giving in the far West twenty years ago, when whistling was the highest praise that could be accorded a performer.

### BRIEFS AND SEMI-BRIEFS.

.... "Patience" is drawing very good houses every evening at the Lyceum, Philadelphia.

.... H. B. Mahn's Comic Opera Company has been the attraction at the Baltimore Academy of Music this week.

.... Chas. E. Ford's Comic Opera Company appeared at Lancaster, Pa., in "The Mascotte" on October 26 to a good house.

.... The Boston Ideal Opera Company sang "Fatinitza," "Mascotte" and "Czar and Carpenter," at Tweddle Hall, Albany, this week.

.... The Standard Quartet Club will give a series of six chamber music concerts, beginning on November 22 and closing on April 11.

.... The Bernard-Richings Comic Opera Troupe has been doing "Pinafore" and "Billee Taylor" at Mozart Hall, Richmond, Va., to full houses.

.... Severe comment is made on the management of the Kellogg concert in Detroit; not only that tickets were sold after even standing room was not obtainable, but ladies

claiming their tickets back, so as to receive at the box office what they paid for them, were refused. In this case the Mayor of Detroit was the manager.

.... The first concert of Chicago's new Mozart Society (Hans Balatka, director) is announced for December 20. E. Aline Osgood has been engaged.

.... Florence Copleston's piano recitals will be given at Steinway Hall on the afternoons of November 10, 17 and 24. The programmes are well chosen and interesting.

.... The Bach Society of Detroit gave its first reunion last Tuesday, November 1, the entertainment consisting of piano-playing, vocal solo and part music, recitations, &c.

.... The élite of Reading crowded the Grand Opera House on October 22, and were well pleased by the rendition of the opera of "Faust" by the Emma Abbott Company.

.... A parlor concert, under the auspices of the Ladies' Aid Society of the Second Baptist Church, was given on October 18 at the residence of Mrs. Scribner, Chicago.

.... The Binghamton Library Course of entertainments announces the Carreffo-Donaldi Grand Concert Company, Remenyi, Joseffy, and the New York Philharmonic Club.

.... The Wilbur Opera Company presented "The Mascotte" at Haverly's Chicago Theatre last week, while the Rice Company gave "Cinderella at School" at the Grand.

.... Mrs. N. H. Allen announces a series of piano recitals to be given on Saturday afternoon at Unity Hall, Hartford. As her ability is well known, she is sure to be well patronized.

.... The Boston Artists' Quartet, with which concert company Mrs. Bruce, formerly of Binghamton, is connected, will give a concert in Binghamton on Tuesday evening, December 5.

.... The Melville company, which closed its Chicago engagement with the "Royal Middy," on October 22, was extremely satisfactory throughout the week of its engagement.

.... The Piano Teachers' Union, of Baltimore, is in a flourishing condition. A library has been established for reference for the convenience of teachers in selecting music. By the help of this library the teachers expect to save much time in choosing music.

.... Ford's Opera Company at the Reading, Pa., Academy, on Thursday, 27th inst., took a large audience by storm in "The Mascotte." By request it will return on Saturday, November 12, and present "The Mascotte" in the afternoon, and "Patience" in the evening.

.... Last night the Reading, Pa., Philharmonic Society was to gladden the hearts of its members by holding one of its "musicales," followed, of course, by a hop. Director Bissinger deserves great credit for his untiring efforts in making the Philharmonic entertainments the successes they always are.

.... Tubbs' Band of Norwich, Conn., gave an open-air concert on Wednesday evening of last week in Hartford. The City Hall square was illuminated with gas jets for the occasion, and an immense crowd was in attendance. The selections were mostly of the popular kind, and consequently received much applause.

.... Phil. Haller, musical director of the Germania Society, La Crosse, Wis., has resigned his position. Mr. Gaebler, of Watertown, Wis., has been engaged to fill the vacancy. C. F. Hoffman, of La Crosse, lately gave a musical recital of his compositions at one of the music stores. The recital is not well spoken of.

.... Rice's Surprise Party—minus some of the best members of the old combination—has been giving "Patience" at the Grand Opera House, Chicago. The performance of this company is said to have been decidedly weak, though still possessing some good points. Miss Temple as *Patience* was the least satisfactory of all, frequently singing so false as to fairly agonize the listeners.

.... The choir of the First Presbyterian Church, Chenango street, Binghamton, N. Y., gave a fine concert on Tuesday evening, October 25. The chorus sang "Victoria" ("Fin Diavolo") and "Mighty Jehovah" (Bellini). Lizzie Stoppard directed, and the choir consisted of Carrie P. Cobb, T. D. Lockwood, sopranos; M. Carrie Holmes, contralto; O. R. Mason, W. E. Cary, E. S. Kimbal and Prof. Henry Harding. S. A. Sherman played the cornet, and Mrs. W. D. Painter and Mary E. Morgan were the pianists.

.... The commencement concert of the Hershey School of Musical Art, Chicago, took place on October 21 at Hershey Music Hall, which was crowded to its utmost capacity, as was the corridor leading to the hall, and many were unable to obtain admittance. An excellent miscellaneous programme was presented. Among other numbers were three original compositions by pupils of the school, namely, a Choral overture for chorus, orchestra and organ, composed by John A. West, founded upon the flight of the Israelites from Egypt, the pursuit of Pharaoh and the destruction of his host in the Red Sea, with the song of deliverance and thanksgiving of the Israelites; an organ sonata in C minor, by Harrison M. Wild; and an Easter hymn, for solo voices, chorus and organ, by Philo A. Otis. The choral parts were given by members of the quartets of the First and Second Presbyterian Churches, assisted by other local talent, and



the accompaniments were given by members of Henry Schonefeld's Mendelssohn Orchestra, strengthened by a number of well known professionals, with Mr. Eddy at the organ. The works made quite a sensation and were warmly received.

...The prospectus for the Saalfeld concerts, season 1881-82 is just out. Mr. Saalfeld has laid out a very elaborate and noteworthy programme. It is announced that Arthur Sullivan's oratorio, "Light of the World," will be produced in this course. Among the principal artists engaged will be Gerster, Hauk, Thursby, Brignoli, Campanini, Galassi, Revelli and Remenyi, with other attractions. Arrangements are also contemplated for the debut of artists who wish to appear before a metropolitan audience. The dates of the concerts will be December 10, January 14, February 11 and March 11. The subscription list is now ready.

### ORGAN NOTES.

...Countries which have been considered as only on the borders of civilization are rapidly entering its circle. At one time Australia, New Zealand, &c., had to import from the mother country everything of artistic value. Now, however, most things can be obtained in the countries themselves. In Australia, for instance, an organ-builder finds it possible to flourish, and has built some of the largest instruments in the colony. His name is W. G. Randall, of North Adelaide, S. A., and he is at present building a \$5,000 instrument for the Congregational Church of that city. As each country develops the pipe-organ industry increases also, because churches are built, and, per consequence, instruments are required for them.

...The London Orchestra says: "We think that organ recitals could be given with advantage oftener than at present. They would certainly be enjoyed by all lovers of organ music. It seems a pity that such an expensive instrument as the organ should in so many cases lie idle the best part of its time from a false notion entertained by a few narrow-minded people, that an arrangement of the kind advocated would destroy the sanctity of the place of worship." These are timely and sensible words, and serve to prove the absorbing interest which the organ should and could create, and the important place it should occupy as a solo instrument. As for organ recitals destroying the sanctity of a place of worship, none but very old fogies believe such rubbish; but, unfortunately, old fogies have generally the balance of power.

...A little book has been issued in England entitled "Practical Organ Building." In it the writer describes the results of his own experience, and has written the little volume for the guidance of ingenious amateur workmen, who have a desire to construct for themselves a small chamber organ. A chamber organ of five stops can be erected from the directions given. In order, however, to make the work more complete, two chapters are devoted to extending the proposed instrument, by the addition of a second manual and a pedal keyboard. Those who can handle tools with a fair degree of skill will succeed by following the directions implicitly. The volume is published by Crosby, Lockwood & Co., and has been compiled by W. E. Dickson, M. A., precentor of Ely Cathedral.

...One of the resolutions passed by the College of Organists was, "that the more important and commonly used couplers should be acted upon by pedals as well as by draw-stops." With this proposition we scarcely agree, seeing that too many foot pedals are confusing to the performer. The better plan of operating the couplers, aside from drawing out and pushing in the stop handles with the hands, is by means of knobs between the keys. Here they are thoroughly under the control of the organist, and can be manipulated even while he is actually playing. Foot pedals should be as few in number as possible, and should be chiefly reserved for the drawing of the speaking stops. Whatever plan is adopted, however, some little complication is inevitable, but uniformity removes the worst of the trouble.

### FOREIGN NEWS IN BRIEF.

...It is rumored that Adelina Patti intends to retire from public life after her American tour, and that the next season at Covent Garden will be her farewell in opera, as well as that of Sims Reeves....Dr. W. H. Stone, who has been appointed lecturer in musical acoustics in Trinity College, London, has transferred his valuable collection of apparatus to the care of that institution, and Mr. Spottiswoode, president of the Royal Society, has also lent the celebrated Syren, by Koenig, of Paris....W. T. Best is still sick, and has been ordered to the Continent when able to travel, which, it is hoped, will be very soon....Steinway Hall, London, has been rearranged as regards seating accommodations, and is generally improved during recess....Johannes Brahms has during the present summer composed a new piano concerto, which is spoken of in the highest terms....Sir Julius Benedict's new cantata, "Graziella" (which could not be finished in time for the Norwich Festival), has been accepted for the next Birmingham Musical Festival....Manchester has a new concert hall, entitled the "Great St. James's Hall," capable of holding six thousand persons, and costing some \$250,000. The room was opened on September 26 by a prome-

nade concert....The Gewandhaus Concerts, Leipzig, recommenced last month. Scharwenka was the solo pianist of the occasion....At the Henri Conscience Fêtes, several new cantatas were performed, which were written expressly for the occasion....The *Neue Zeitschrift für Musik* has in a recent issue an interesting article by Dr. Max Schasler, on "The Irony in Music," in which passages from Mozart and Beethoven are happily elucidated in this direction....The popular concerts under the direction of M. Pasdeloup recommenced on October 16, several of Haydn's symphonies, unknown in France, being performed....M. Colonne's concerts were also resumed on October 16 at the Châtelet, Paris....The *Colonies and India* says, that Luther's favorite hymn, "A mighty fortress is our God," has been translated into the Zulu tongue....The *Paris Petit Journal* says that the tenor selected by Verdi for the chief rôle in his "Otello," is Masini....The tenor Wachtel still sings at the Berlin Kroll Theatre, and is yet well received....Ricordi, the Milan music publisher, has printed "Traviata" in a 32mo. edition. Although so small it will be clear and easy to read...."Goethe" is the title of a new opera composed by Löw....From a letter of Liszt, dated 1840, and recently published, it appears that Wagner had in 1839 finished the score of "Lehngren." That is twenty-six years ago.

### Rubinstein's Fifth Symphony.

(Continued.)

The third movement (Andante) is beautiful and interesting, although the episodes are really passage-work than a legitimate development of the chief idea with which it opens. The commencement is as follows:



In this graceful and melodious way the music flows along as far as A, when the horn begins a new melody of a different rhythm from the first, which is carried on until the opening theme appears again, this time allotted to the strings, a clarinet phrase being interspersed here and there. The presentation of the theme here is rich and varied. The *Un poco animato* begins one of the episodes referred to above, and is of no special value or effect. It serves, however, to introduce the opening motive again, played by the oboe and horn in octaves, with a running accompaniment in octaves for the first violins (divided), the other string instruments having pizzicato chords. This effect is admirable and well designed. A bar is appended to give an idea of the conception:



For eight measures this movement is continued, when an *animato* occurs, silencing the first violin figure for one bar, which, however, is resumed in the next. At C (page 142) a second episode is commenced (hardly as interesting as the first one), leading to an *appassionato* passage in E flat minor, which, in its turn, is resolved into the first subject again, this time assigned to a "solo flute" and having a syncopated string accompaniment. Two bars will show the small but pretty effect aimed at:



The composer did well in choosing to mark the string accompaniment *ppp* rather than to employ the too liberally used *sordini*, with a *mp* mark only. The effects throughout this movement exhibit careful thought and show what can be done with limited tone means. A return to the *Un poco animato*, on page 151, brings the movement to a close, the flutes and oboes having phrases that are broken off before their complete ending, somewhat in imitation of the conclusion of the "Funeral March" in Beethoven's "Eroica" symphony. Without doubt this "Andante" is the most original and interesting of the four movements.

[To be Continued.]



NEW YORK, SATURDAY, NOVEMBER 5, 1881.

### SOOK AND BUSKIN.

...A young English actress, Enid Leslie, has just come to this city.

...The Vokes have been playing at Ford's Opera House Baltimore, during this week.

...The Gosche-Hopper Company, in "One Hundred Wives," played at Lancaster, Pa., on November 3.

...Frank I. Frayne has been at the Front Street Theatre, Baltimore, with his sensational drama, "Si Slocum."

...Thomas W. Keene appeared in "Richard III." and "Richelieu" at the Holliday Street Theatre, Baltimore, this week.

... "Money Bags," adapted from the German, has met with great success at the Chestnut Street Theatre, Philadelphia.

...Frederick Paulding is reported to be at Macon, Ga., dangerously ill with fever, and his dates for this week were cancelled.

...Joan Goodrich is acting in the West in "Old Shipmates." She has made a fresh and original performance of her minor part in the play.

...Marie Prescott, under the management of F. Webber Benton, made her first appearance in Leavenworth, Kansas, at the new opera house last week.

...Harriet Webb, a dramatic reader, gave an entertainment at Chickering Hall last evening. She was assisted by Kate Parks, vocalist, and Henrietta Markstein, pianist.

...The Rentz-Santley Troupe held the boards at the Virginia Opera House, Richmond, on the 16th, 17th and 18th, to good business. On the 22d the regular company reopened.

...Gray's Opera House, Houston, Texas, S. S. Ashe, manager, was crowded during the engagement of M. B. Curtis. Denier's "Humpty Dumpty" Company was there last week.

...Annie Pixley, in "M'liss," was at Manchester, N. H., October 28, to an immense house. She was followed by Madison Square "Hazel Kirke" Company, No. 2, on November 1.

...The first appearance in this city of Ernesto Rossi was made at Booth's Theatre on Monday night. Signor Rossi gave his first performance in "Othello," which is highly commended.

...Mme. Janauschek performed at the Union Square Theatre on Monday night in "Mary Stuart." Salmi Morse's play, "The Doctor of Lima," will be acted for the first time on Monday evening next.

... "Bob," the new play that Marsden wrote for Lotta, was performed last week for the first time at the Walnut Street Theatre, Philadelphia. It is an indifferent play, but Lotta appears in it as charming as ever.

... "Widow Bedott" made her apple pie in Hartford, Monday evening of this week. She is "a sweet and tender flower of nature, whose heart is a bed of summer roses, wherein the honey yet remains ungathered."

...Haverly's Mastodon Minstrels occupied the Hartford Opera House on Wednesday evening of last week, and, although there was a free concert nearby and other outdoor attractions, they had the largest audience of the season.

...Smith & Mestayer's "Tourists" at the Richmond, Va., Theatre, on the 24th, 25th and 26th, drew full houses. N. C. Goodwin and wife opened at Richmond on the 27th in "The Member for Slocum," for three performances. Business at the Comique holds good against all competition.

...Wallack's company was at Albany week before last, giving seven representations at Music Hall, as follows: "School for Scandal," "Old Heads and Young Hearts," "London Assurance," "As You Like It," "She Stoops to Conquer," "The Rivals," "Money." A good business was done.

...John S. Clarke played two nights at the Leland Opera House. He was followed by "Fun on the Bristol," and the Carreño-Donaldi Concert Company. Last week the Madison Square Company appeared in "Esmeralda" for three nights, followed by B. McAuley in "A Messenger from Jarvis Section."

...Marshalltown, Iowa, claims to have had a surprise last week in the first appearance of Waite and Ray's Dramatic Company in its specialty, the new drama, "Uncle Reuben Lowder," by Cora Herkimer. J. W. Corner as Uncle Reuben.





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Mr. N. W. GOULD,

Mr. N. J. LEPKOWSKI,  
and many others,

but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

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assisted by Miss Herkimer, is said to play admirably, and much credit is given to both, to one for the authorship, and to the other for the presentation. The whole caste is said to be good. Mr. Corner in "Rip Van Winkle" is pronounced by some who have heard Joe Jefferson to be quite as good as the original Rip. Although it was the first appearance of this company in Marshalltown, and the weather one continued rain-storm, it played to increased business from night to night.

....At the Arch Street Theatre, Philadelphia, Judge Tourgee's drama of a "Fool's Errand" is the present attraction. The play, a political one, is too declamatory and not suitable for the stage. Mr. Mendum, the manager of this theatre, has resigned; it is attributed to some disagreement with Mrs. John Drew, the lessee.

### Fanny Janauschek.

THE subject of the front-page illustration in THE COURIER this week is Fanny Janauschek, who ranks among the first tragediennes of the world, and is now thought to be chief among actresses of the English-speaking classic stage.

Mme. Janauschek was born in Prague, Bohemia, and eight years ago undertook to learn the English language, acquiring the facility of speaking and writing it in the short space of nine months. This is one instance of the indefatigable nature of the woman who has given herself solely to the perfection of her art. She is now forty-four years old—one year older than Ristori was when she first appeared in this country. She began her career on the stage in subordinate parts, but at one leap, assuming a principal rôle in a play where the leading actors had disappointed the management, she came to the front and was at once made the principal lady performer in the theatre in her native city. She fulfilled a five years' engagement in this company, thereby entitling herself to the government pension, if ever such were needed. Seeing with the foresight which has ever governed her actions, that her artistic life would be circumscribed if she remained a Bohemian actress always, she learned German and soon was recognized as the foremost artiste in both Austria and Prussia. Throughout all Germany she was hailed as a grand impersonator, her renown spreading from city to city, and her coming being made the cause of constant and successive ovations. In Frankfurt, Berlin, Vienna she was especially the public idol. Dr. Mosenthal wrote for her the most famous play of the day in Germany, the famed drama, "Deborah," known in this country as "Leah," and other works. She was chosen for the national performers and appeared in the "Antigone" of Sophocles with such effect that she was crowned. Janauschek also played several engagements with the noted Duke of Meiningen's court company, receiving his grace's order and medal for her endeavors.

Her coming to America was nearly prevented by the action of her manager, who telegraphed her not to start, but her determination led her to become responsible for the company engaged and to assume in a measure her own management. For several seasons she appeared only in German, with unprecedented success. Then she learned English, and her career since that event is too well known to need to be dwelt upon. During most of her career upon the English stage her husband, the Baron Frederick J. Pillot, has been her business manager. Janauschek, besides performing from one end to the other of the United States, has played successful engagements in Australia and England, the London critics being especially loud in her praise.

Personally she is full of energy, and it is said that at rehearsals, not alone content with playing her own rôle, she enacts every part in the piece. Some of our finest actors and actresses owe to her deep gratitude for quiet and unobtrusive guidance in their profession. Before and above all it is to be said that Janauschek is an honor to the stage on account of her mental and womanly worth, her honesty and purpose ranking twin-like with her genius.

### The Duplex Piano.

[CORRESPONDENCE OF THE COURIER.]

UTICA, N. Y., October 29, 1881.

YOUR correspondent had the pleasure of visiting the manufactory of Henning & Feldin, at Norwich, N. Y., recently, and is able to report for them a most prosperous business, their sales being beyond their capacity to turn out instruments. Mr. Henning has been for many years foreman in the factory of one of the leading makers of pianos, and in starting in business for himself, has started out with the worthy intention of building up a reputation by doing first-class work. Mr. Feldin will shortly go to Ithaca, where he will take hold of the works of the Ithaca Organ Company, and superintend the manufacture of his patent duplex piano, a curiosity and decided novelty in the trade. It is an upright, has two sets of strings, sounding-boards, &c., one in front as usual, and another, an exact duplicate, in the back, with one set of keys. The two actions are connected or disconnected at will by a lever either in the form of an extra pedal or a stop—so that the performer may play either upon one instrument or two at the same time. Having all the capital he can possibly need at his control, he should do well in this enterprise.

E. H. W.



NEW YORK, SATURDAY, NOVEMBER 5, 1881.

THE keyboard has not always remained as it at present stands. At the London Exhibition of 1851 a piano was exhibited having a "circular-fronted" keyboard. At the time it was regarded as a great curiosity, but many who played upon it were not favorably impressed with the novelty. It was thought by making the keyboard "circular-fronted" that the performer's arms and hands would have less space to cover, and thus facilitate the execution of passages written for the extremities of the scale. The very failure to create more than a passing interest proved the "circular-fronted" keyboard to lack the elements of a long and continued existence.

THE question "Who invented the instrument from which the pianoforte has been developed?" has not yet ceased to be of interest. Cristofori, an Italian, is generally conceded to be the person to whom the honor belongs, although the Germans and French claim the distinction. A recent issue of the London *Figaro* says that Herr Bechstein made a cursory examination of the Silbermann piano in the music-room at Potsdam Palace, in 1880, and found that the Italian action of Cristofori was used by Silbermann. This furnishes another proof that the alleged German inventor was merely a copyist. The musical world, especially piano manufacturers, will await with deep interest the information which A. J. Hipkins, the well known historian of the pianoforte, will doubtless furnish, after he has made a thorough search of the New Palace at Potsdam, and has minutely inspected the musical instruments therein collected by Frederick the Great. Permission to do this has been given Mr. Hipkins by the Crown Prince of Germany, through the intervention of Count Seckendorff. The information obtained cannot but be valuable even if small in quantity.

MACHINE-MADE hammers are rapidly replacing those made by hand, as machine-made organ-pipes are rapidly making headway with organ builders. The work done by hammer-covering machines is equal to the best done by hand, and, of course, infinitely more rapid. These machines are said to have been in use in Germany for a number of years, and to have given during that time complete satisfaction. The machines employed here are of the most approved pattern, so much so, in fact, that the models have been selected by some English houses in preference to those used elsewhere. Smaller piano makers naturally order their hammers from a firm in possession of these machines, exactly as a set of keys or reeds is ordered elsewhere. Machinery rules omnipotent in the present age, although the resistance against its introduction has always been fierce. Machine-made hammers are greatly preferred by the majority of large piano manufacturing firms, and the future will see hand-made hammers entirely banished from the trade. It is inevitable.

AN admirable idea is that lately put into execution by an esteemed and well known piano firm of this city, viz., the organization of its employees into a fire brigade. That ere this something of the kind has not been thought of by manufacturing firms generally only goes to prove that the merest business chances alone occupy the whole mind of most men. In the factory run by the firm, each individual has a certain duty assigned him, in which he is drilled and perfected, and which he is supposed to be as competent to perform as his own special trade occupation. Purposely to make the matter as practical as possible, an alarm is sounded about once a week, on hearing which the entire force drop their tools and instantaneously take the positions that have been selected for them, and begin simultaneously to perform the operations necessary to the putting out of a fire, of course, with the exception of the use of water. Casks of water, however, are stationed on each floor, with buckets and other apparatus placed close beside them. Certainly this idea merits much consideration from piano and organ manufacturers. Small fires, or fires that have a small beginning, may easily be brought under control before it would be possible for a general fire alarm to be sounded and engines to reach the exact locality design-

nated. The advantage that such an organization has over the city fire brigade is in the fact that every floor is within reach of the employees of a factory, and this at once, as they are already on the spot. Only at night, or in case of a very serious conflagration, need the public fire brigade be summoned. Such a practical and easily operated scheme should become general, and the losses to property and from business stoppages consequent on fires would materially decrease.

THE new idea just put into practice in London, might be imitated here to advantage. A Mr. Barnes has started what he calls the "London Piano Van Company." The firm's business is to supply vans, and it will remove or deliver instruments in London at any hour, besides undertaking to pack musical goods to all parts of the world. The piano manufacturers who patronize the "London Piano Van Company" will have boards furnished them gratis, and these may be conspicuously placed on both sides of the van if it is desired. The question presented for consideration here, is whether piano manufacturers will be able to save money by employing outside transporting vans instead of keeping their own horses, wagons and men. If so, the success of the new company is assured; if not, it must fail in time. The experiment has been thought worthy of trial, and if it should prosper, some one in New York will soon be found to imitate it here. Small dealers are likely to patronize the organization.

RENTED pianos are subjected to numerous risks by their owners. A piano firm of this city last week sued an auctioneer for the value of a piano which had been rented to a lady at \$5 per month, but who unjustly sold it to the aforesaid auctioneer, who in turn sold it to another person, by whom it was sold to an individual in Ohio. When the manufacturer's agent last went to see the lady to whom the instrument had been originally rented, he found that both she and the piano had gone; but by help of the man who moved the instrument, it was traced to the auctioneer's establishment. The defense set up was that the purchaser believed the lady had a right to dispose of the instrument, and had sold it cheap because damaged. The counsel for the plaintiffs, however, asserted that there exists a ring purposely to buy rented pianos considerably below their value, after which they are put beyond the reach of the legitimate owners. The suit is of deep interest to every one who makes it a business to rent out instruments of any kind, and its result will be awaited with much interest by the trade generally.

### NOTES AND ACTIONS.

- ...Geo. Steck & Co. lately sent a shipment of uprights to Guatemala.
- ...B. N. Smith is at present very busy, and his orders are daily increasing.
- ...The Weber pianos are great favorites in the vicinity of Waverley, N. J.
- ...C. C. Briggs & Co., of Boston, who were recently burned out, will rebuild at once.
- ...Fred. Cluett, of Cluett & Sons, Troy, made considerable purchases in this city last week.
- ...H. L. B. Sheets, music dealer, Nashville, Tenn., has made an assignment to Albert N. Grisham.
- ...B. F. Fischer, of J. & C. Fischer, was presented with a nine-pound son on Saturday morning last.
- ...J. S. Wright, musical instrument dealer, Omaha, Neb., has given a chattel mortgage for \$425.
- ...Strauch Brothers received last week a very large number of orders, all of which were for upright actions.
- ...Lindemann & Sons have received considerable orders as a result of their exhibiting at the Cincinnati fair.
- ...Behr Brothers & Co. have appointed Hattersly Brothers, Trenton, N. J., agents for Mercer County, N. J.
- ...The United States Organ Company, Cleveland, Ohio, expects to begin operations in its new factory next week.
- ...J. Burns Brown, of the Mechanical Organette Company, left on Saturday of last week on a short Western trip.
- ...T. A. Paget, Elmira, N. Y., is building up a nice trade in that city and vicinity. He handles both organs and pianos.
- ...Francis Bacon reports trade excellent, and says that his instruments are being shipped as soon as they are finished.
- ...George Steck & Co.'s instruments are said to be becoming every day more and more popular in Chicago and vicinity.
- ...D. H. Baldwin & Co., Knoxville, Tenn., are doing considerable business, mostly in Fischer pianos and Shoninger organs.
- ...It is reported that the Executive Committee of the Piano Makers' Union has relinquished the fight with B. N.



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Gold Medal at the  
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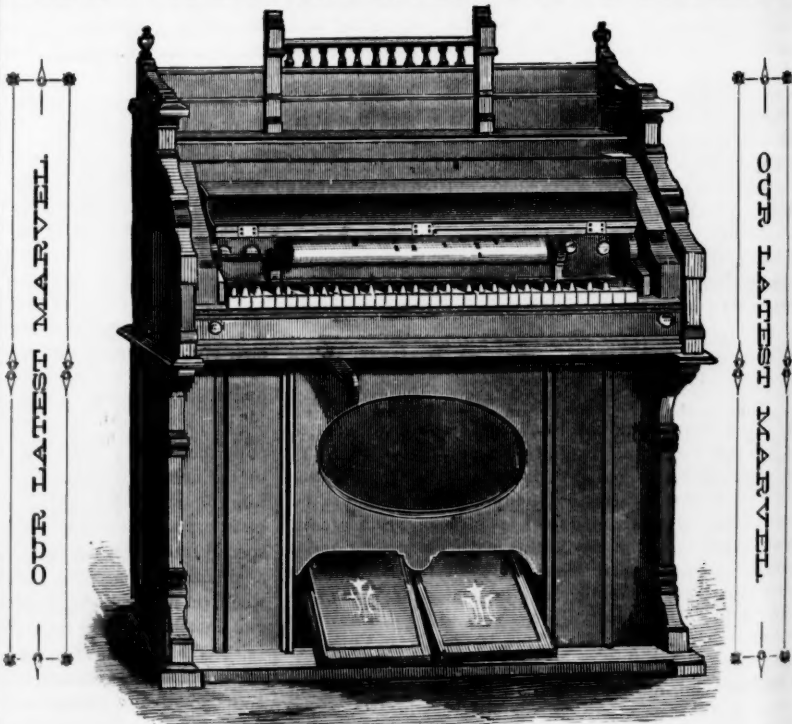
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**THE COMBINATION ORGAN** is a marvel of ingenuity, having a full five octave key-board, and from four to fourteen working stops; giving any one who understands music, or wishes to study it, the use of the key-board, the same as an ordinary organ, while in an instant it can be changed into an automatic organ, so that those who cannot perform upon the keys, or have no knowledge of music whatever, can perform the most difficult, as well as the most simple, music. With a little practice the key-board and the automatic parts can be played together, producing fine orchestral effect.

**THE MECHANICAL ORGUINETTE CO., 831 Broadway, bet. 12th & 13th Sts., N. Y.**



Smith, who is now taking back most of the strikers at the terms he first offered them.

....Kranich & Bach have been awarded the first premium for grand, square and upright pianos at the fair now being held at Wheeling, W. Va.

....H. F. Kauffmann a well-known musician of St. Louis, spent the month of October in Chariton and Livingston counties, Miss., tuning pianos.

....The factory now being built by the Ithaca Organ Company will be a splendid edifice when finished. It is expected that it will be completed and occupied before Christmas.

....Theodore Steinway is showing his nephew the different pianoforte factories in Germany, and has consented to act on the jury of the Frankfort Exhibition, which opened on October 15.

....John Church & Co., Cincinnati, have secured the general agency for the States of Ohio, Indiana, Kentucky, Tennessee and West Virginia for the recent invention of applying church organ pedals to pianos.

....The New England Organ Company, through its agent, Gomer Thomas, of Danville, Pa., has carried off first prize over three of the leading makers of organs at the Montour county, Pa., fair, held a few days ago.

....Ernest Gabler shipped fifty pianos last week; several of them went to Canada and to Leyden, Holland. This week among his shipments were two grands to a prominent agent in one of the largest cities of the United States.

....Among the sales made by the Mechanical Organette Company during the past week was a pipe organ valued at \$2,500. This firm has also received some valuable orders from Mexico since the last issue of THE COURIER.

....A. Dolge has on hand enough orders for sounding boards to keep his manufacturing facilities running till March 1. He is working nights, and is under the impression that he will have to introduce perpetual motion in the factory so as to fill his requisitions in time.

....J. & C. Fischer sent during the past week shipments of pianos to Cuba and Bermuda. This firm was awarded special prizes for its piano exhibits at the Montreal fair. The instruments were shown by Laurent, La Fosse & Co., the concern's agents at that place.

....The Dominion Organ and Piano Company, Bowmanville, Ont., manufactures, besides other musical instruments, cabinet, combination, chapel and villa gem organs, and square and upright organs, all of which, it is said, meet with a fair demand throughout the Dominion.

....Mason & Rich, pianoforte manufacturers, of Toronto, Canada, recently sent the Abbé Liszt, at Weimar, a present of a magnificent pianoforte. The eminent pianist played on it for a short time, and then presented it to the Grand Ducal School of Music, directed by Müller-Hartung, at Weimar.

....W. G. Fisher, Philadelphia, made considerable purchases from the Mason & Hamlin Organ Company last week. He visited Boston in the early part of the week, and after placing orders with the firm there, started for this city, and left further requisitions at the warerooms of the concern here.

....Kranich & Bach have introduced a new scale in uprights which exceeds in design and tone all instruments of the kind previously manufactured by the house. It is said to be a magnificent piano, and all of the agents who have seen it not only expressed their admiration of it, but left orders for several instruments.

....W. F. Cumming, Knoxville, Tenn., is carrying a full line of pianos and organs, and expects a good trade this winter. He is making the Henry F. Miller his leading piano with much success. He also carries the Hardman and Horace Waters. His organs are Burdette's, Waters, Western, Cottage and Silver Chimes.

....Among the visiting members of the trade in the city during the week were E. Hillard, Meriden, Conn.; Fred. Cluett, of Cluett & Sons, Troy; Geo. D. Smith, Rochester, N.Y.; C. L. Gorham, Worcester, Mass.; T. C. Fleming, Canton, Ill.; John A. Morrow, Trenton, N. J.; W. O. Goodale, Yonkers, N. Y.; W. H. Longstreet, Elmira, N. Y.

....Behr Brothers & Company are receiving communications from every city and almost every large town in the United States, making inquiries respecting their instruments. This is a sure indication that the fame of a good article travels fast. The Clough & Warren Organ Company, Detroit, Mich., which has lately accepted the agency of the firm's instruments, is pushing them with great zeal.

....T. L. Waters says that his organs have been designed with a desire to produce an elegant and symmetrical piece of furniture, and that the pure, sweet tone which these instruments possess cannot be surpassed. Every organ is fully warranted for a term of six years, under fair usage; and every instrument shipped from the factory is guaranteed to be first class in every respect and every way as represented.

....Hilborne Roosevelt is rebuilding the organ at St. Thomas' Church in Fifth avenue. It will be a most costly instrument, with four rows of keys and complete pedal organ, making really five organs. Reeds of 16 feet, 8 feet and 4 feet will speak on a very high pressure of wind, and should produce a really noble effect; but whether any of these will

be "harmonic" and powerful, or merely brilliant, remains to be seen.

....The Mason & Hamlin Organ Company has introduced a new two-manual Liszt organ, which is said to be a superb instrument, especially in variety of solo effects in quality of tone, in the dignified and massive effect of its full organ, and in the great variety and beauty of its individual stops. It has six sets of reeds of two and a half octaves each, four sets of three octaves each, three sets of two octaves each, and one set of one octave sub-base reeds. This form has also introduced a new three-manual and pedal base organ, which has four sets of reeds of three octaves each, and three sets of two octaves each, in lower manual; four sets of two and one-half octaves each, in middle manual; three sets of three octaves each, and three sets of two octaves each, in upper manual; and three sets of thirty notes each, in pedals. It has a blow handle at the back and also foot blow pedal by which the performer can himself supply wind. It has a resonant case with polished veneered panels; molded and carved front and ends; folding fall-board, &c., and is accompanied by veneered walnut bench. The length is six feet (with blow handle, six feet eight inches). Height, four feet seven inches. Depth, three feet one inch. Weight, 650 pounds (with stool, boxed, 1,000 pounds). This organ can be taken apart and passed through a space two feet eight inches wide, the directions for which is sent with each organ.

....Jesse French, Nashville, Tenn., has recently bought out the large wholesale house of J. A. McClure, 65 Union street, at which place he will hereafter be found. The lower floor of the building will be used exclusively for sheet music, small musical merchandise and organs, and the whole second floor, one hundred feet deep, will be fitted up into one vast piano parlor. Among other improvements in the warerooms of this house is a strong, neatly finished elevator, suitable for conveying ladies and gentlemen from the lower floor to the parlor above without the least inconvenience as to going up or down stairs. The advancement in this particular business in Nashville in the past few years is noticeable. Formerly pianos were bought in small orders, say four or five at a time. At the present time Mr. French buys all his pianos direct from the manufacturers, and in contracts for one hundred at a time, and pays cash for them. Some time ago he canvassed only the city trade, while to-day he has ten salesmen on the road, and, it is claimed, virtually controls the trade in Georgia, Kentucky, Tennessee, Alabama and Mississippi.

....Sohmer & Co., pianoforte makers, sued Eliphalet W. Stratton, auctioneer, of No. 39 East Thirteenth street, for the value of pianoforte No. 4,833, made by the plaintiffs. The plaintiffs rented the pianoforte to a Mrs. Alice Scott at \$5 per month; Mrs. Scott sold it to Stratton for \$90; Stratton sold it to a Mr. Romaine for \$100, and he sold it to a gentleman from Toledo, Ohio, for \$110. When, in May last, the plaintiffs went to the residence of Mrs. Scott, as given when she rented it, neither she nor the pianoforte was there. Through the carman who moved it the instrument was traced to Mr. Stratton's auction store. The defendant, as well as Romaine, to whom he sold the piano, insisted that it was bought cheap because damaged, and that neither supposed the seller was without title to it. On the other hand, Mr. George F. Langbein, who appeared as counsel for the plaintiff, said that there is a ring for the purpose of buying rented pianofortes much below their value and then putting them beyond the reach of owners. The suit is before Justice William H. Kelly.

....It may be, perhaps, of interest to the trade to give the names and addresses of some firms in Australia who, it is believed, would be willing to take hold of any desirable instrument and push it on the market of that country. The following named might be communicated with on the subject: Edwards, Dunlop & Co., 46 and 48 York street, Sydney; William. Ezold, 44 and 46 Oxford street, Sydney; Barron, Moxham & Co., York street, Wynyard square, Sydney; Bradley, Newton & Lamb, Spring and O'Connell streets, Sydney; A. Huenerbein, Jr., 411 George street, Sydney; Royle & Hogg, Bond street, Sydney; Gibbs, Bright & Co., 93 Pitt street, Sydney; Elvy & Co., Sydney; A. Kauffmann, 67 Rundle street, Adelaide; G. Kuhnells, Pirie street, Adelaide; J. Witkowski, 103 Rundle street, Adelaide; Woodman's Music Warehouse, Adelaide, and S. Marshall & Sons, 52 Rundle street, Adelaide.

....Strauch Brothers will to-day begin to manufacture in the new part of their factory. All new and first-class machinery of the latest and most approved kind has been placed in this building, and it is thought that the productions of the house can now be doubled. Quite a number of new hands have been taken on this week. The new building is 25 feet in front and consists of four floors, the three top ones being each 40 feet deep, and the lower one 80 feet deep. This floor contains both a machinery and a drying room, the latter having a capacity of holding 25,000 feet of lumber. The second floor is also occupied by machinery, while the two top floors are entirely devoted to bench work. Both buildings are adjacent, and are connected by large arches on each story.

....The Chicago branch of the house of Albert Weber is making a fine display and doing a good retail business. The success of this concern is to be expected, as the managers, Chas. C. Curtiss and Ferd. Mayer, are able and experienced

men; the former, as previously mentioned, was for some time manager of the Root & Sons Music Company, while the latter was for twelve years connected with Mr. Weber's establishment in this city.

....With the last issue of the *Zeitschrift für Instrumentenbau* was received a large-sized card, which contains the portraits of those connected with the journal, various letters received and some of the criticisms of the German press on their paper. Alfred Dolge's advertisement stands out prominently, notwithstanding that the entire contents of the card have been photographed down to miniature size.

....The firm of J. Howard Foote is well known to be one of the oldest importing musical houses in the country, and it has been for years one of the most enterprising. It can furnish anything in the musical line from an E flat piccolo to a grand piano, from a simple song to a Schubert symphony, or from a band quickstep to a Beethoven quintette, and all can be secured at this house in large quantities, the finest qualities and at low prices.

....The United States Government has established a post-office at the Steinway settlement, Astoria, L. I. This action of the government was the result of a request of William Steinway, of Steinway & Sons, whose factory employees principally reside there. Some time ago it may be remembered that this firm built an elegant bath house at the same place for the use of its employees. Comment on the firm's laudable acts is unnecessary.

....The New England Organ Company's cabinet organs are sold by Barron, Moxham & Co., York street, Wynyard square, Sydney, New South Wales, who forward special catalogues and price lists of these instruments to every city and other places of note in the Australian colonies. There is at present a fine exhibit of them at the agents' warerooms, where they are critically examined and receive much praise from the Australian musicians.

....John L. Woods, traveling representative of Behr Brothers & Company, has returned home from a trip in the interest of the house, in which his success exceeded his most sanguine expectations. While away he visited most of the principal cities in New York, Pennsylvania, and Ohio, and also canvassed Detroit, Toronto, Washington, and Baltimore. Asthis was his maiden trip for the house, the large number of orders taken is premonitive of an undoubted large trade.

....Sohmer & Co. have issued a circular to the trade in reference to the recent Montreal exhibition, in which they say that they "take great pleasure in announcing that, after a severe and critical test by the judges of musical instruments—in which nearly all the prominent and leading manufacturers of the United States and Canadas were represented—they have conferred upon Sohmer & Co. the highest honors, viz., first prize diploma of honor and honorable mention, and a diploma of special excellence for baby grands, which was the highest and only one given."

### The Pipe Organ Trade.

THE new organ just completed by George Jardine & Son, Nos. 318 and 320 East Thirty-ninth street, was opened last Saturday by the following named organists: George W. Morgan, H. B. Danforth, C. B. Hawley, R. H. Woodman, J. H. Alexander. This instrument is built for the "McKendree" M. E. Church of Nashville, Tenn. It will be placed in a large alcove in the rear of the pulpit. It shows a beautiful front divided into five bays of elegantly decorated pipes. The workmanship is of the very best, and all of the latest improvements in organ building can be found in it. The instrument stands 22 feet high, 25 feet wide, and has a depth of 13 feet. The front is of a very tasteful design made of black walnut. The large diapason pipes which show in front are 57 in number. In the centre is a beautiful monogram of the church's name. The instrument has 35 stops, conveniently arranged in terraces, on each side of the keyboard, and fitted with oblique faces. There are 1,331 pipes in the organ, all of them being made of the choicest metals and selected woods, adapted for their resonance. There are two sets of keys, the compass being C to A—58 notes; and 2½ octaves on the pedals—27 notes. The great organ has 10 speaking stops; double open diapason, 16 feet; open diapason, 8 feet; melodia, 8 feet; viol De Gamba, 8 feet; flute harmonique, 4 feet; principal, 4 feet; twelfth, 3 feet; fifteenth, 2 feet; trumpet, 8 feet; Æolina, 8 feet. The swell organ has 12 speaking stops; Bourdon (treble), 16 feet; Bourdon (bass), 16 feet; open diapason, 8 feet; stopped diapason, 8 feet; dulciana, 8 feet; clariana, 8 feet; violina, 4 feet; flute traverso, 4 feet; cornet, 3 ranks; oboe, 8 feet; bassoon, 8 feet, tremulant. Pedal organ has open diapason, 16 feet; contra Bourdon, 16 feet; violoncello, 8 feet. There are 4 combination pedals; mezzo to great organ; piano to great organ; forte to great organ; great to pedal organ (reversible). The couplers are 5 in number; swell to great organs; great to pedal organ; swell to pedal organ; bellows' signal and balance swell. There is also a chime of bells 32 in number. The organ is blown by a Jacques motor. The action is of improved construction, quick and pleasant to the touch. A large and appreciative audience testified by their hearty applause to the merits of this fine instrument.



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The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.



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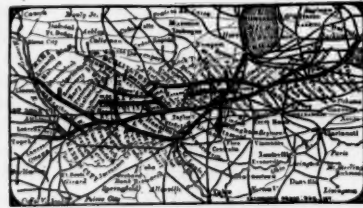
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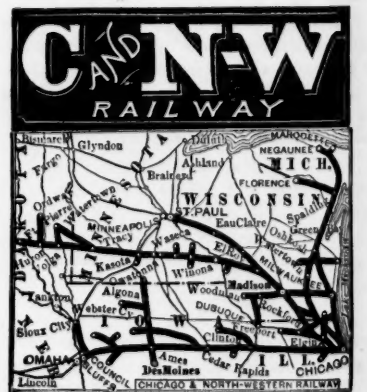
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## Foreign Trade Items.

....Hundt, of Stuttgart and London, gained the first prize at the Stuttgart Exhibition.

...A short time since the seven-thousandth piano was completed by the firm of A. H. Francke, Leipsic, the event being celebrated with appropriate rejoicings. The firm was established in 1865.

....Among the new patents applied for during last month are inventions for improvements in pianos by Collard & Collard, and for improvements in actions and sound-boards by Brinsmead & Sons.

....Victor Mahillon has been commissioned by the Brussels Conservatoire to study and report upon the different collections of musical instruments at Darmstadt, Nuremberg, Vienna, Graz, Pesth, Munich, Salzburg, Milan and Florence.

....A new limited liability company has been registered in London, under the title of "H. A. Ivory & Co., Limited." Objects: To carry on the businesses of pianoforte, American organ, harmonium and musical instrument manufacturers. Capital, £15,000, in £1 shares.

....The Mozarteum at Salzburg has recently become possessed of Mozart's spinet and concert piano, interesting relics left by Carl Mozart to his son, and which the great composer used during the last ten years of his life. It was on this spinet that Mozart composed the "Zauberflöte."

....A. J. Hipkins has returned from Berlin and Potsdam. The discovery of the piano supposed to be by Stein of Augsburg, is likely to be a very important one, for no piano by Stein is known to exist, and the part he played in the foundation of the German school of pianoforte making is undoubted.

....While Mr. Hipkins was in Berlin, he found in the new Gewerbe Museum (not yet open to the public) a very interesting Hans Ruckers harpsichord and spinet combined of 1594. Inside was an interesting painting of a similar instrument being played upon to a party of ladies and gentlemen. This will be included in any reprint of Mr. Hipkins' article on Ruckers in Mr. Grove's "Dictionary."

....Gottlob Schmidt celebrated on September 21st the fortieth anniversary of his engagement in the employment of Hölling & Spangenberg, the well-known pianoforte manufacturers of Zeitz, Leipsic. The portion of the factory in which he usually worked was, the German papers state, decorated with flowers, and both his fellow workmen and his employers wished him luck to celebrate his jubilee ten years hence.

## Philadelphia Trade Items.

[CORRESPONDENCE OF THE COURIER.]

PHILADELPHIA OFFICE LOCKWOOD PRESS, 407 WALNUT STREET, PHILADELPHIA, November 2, 1881.

JUDGING by the activity of the trade among musical instrument dealers and sheet music dealers and publishers, it seems that the people of Philadelphia wish to raise themselves, in the musical world, to the level of the other large cities of this country. If it is true that they have a great deal to do before reaching that point, they are to be commended for the efforts they are making in that direction.

Wm. G. Fisher, successor to Gould & Fisher, has done a larger business this month than in any other month since the establishment of this house, ten years ago. He is now selling an average of fifty instruments each month; of these the Decker Brothers and Haines pianos form a large part. The pianos of Marshall & Wendell, C. C. Briggs & Co., of which Wm. G. Fisher has always a very complete stock, are also included among the favorite instruments. The fine organs of Mason & Hamlin are also represented by this firm and sell readily in our city.

The Weber grand, square and upright pianos are natural favorites in Philadelphia. These magnificent instruments are deservedly appreciated, and J. A. Getze, Weber's agent at Philadelphia, seems to be very well satisfied with his sales. The "baby" grands are in specially good demand.

Albrecht & Co. have a new scale upright piano, which meets with very good success. It is of a medium price. They want to find good agents in the large Western cities to whom they can offer very liberal terms.

Dutton & Son, agents for the Chickering's pianos, and also for Dunham and Grovesteen, are much pleased with their trade this fall. The friends of W. D. Dutton will learn with regret that he has been dangerously ill in France. Although he is not entirely out of danger, he has improved to such an extent as to lead us to hope for his early return.

The pianos of Steinway & Sons are in the hands of Chas. Blasius & Son, who sell them in large numbers. The same house has the instruments of Sohmer & Co.

Of the sheet-music dealers and publishers, W. H. Boner & Co. are among the most important. Their trade is chiefly with artists, and the musical societies and their trade is quite large. One of their late publications: "Through the White Clover," or "Waiting," by Ambrose Webster, has had a great success. W. H. Boner & Co., have also in press a charming romance by Pasquale Bondinella "Non Tardeer" (Linger not), of which they speak very highly, and of which your musical critic will be asked to give an opinion ere long.

The wholesale trade of J. E. Ditson & Co. is flourishing, and has considerably increased this year. The new operas which they have recently published—"The Mascotte," "Pa-

tience," "Madame Favart," and "Les Poupées de l'Infante," by Charles Grisart—find a very easy sale here. C. W. A. Trumpler, who is the Philadelphia manager of the maison of J. E. Ditson & Co., has a very choice selection of pianos to let, and this enterprise, thanks to Mr. Trumpler's popularity, has met with excellent results.

I will conclude by mentioning North & Co., music publishers, whose publications meet with deserved success. Two of their latest songs, "My Love's" and "Let me be near thee," by Louis Meyer, have been mentioned in THE COURIER and are sold all over the United States. They are written for soprano and also lower voices. In a few days they will publish an anthem, "The New Thanksgiving Day," composed by Adam Geibel, which is said to be very remarkable. North & Co. sell a great number of the Wilcox & White organs, for which they are agents. J. VIENNOT.

## Trade in Richmond.

[CORRESPONDENCE OF THE COURIER.]

RICHMOND, VA., October 28, 1881.

TRADE is booming, and the music business comes in for its share.

The Virginia Industrial Exposition was opened at the new armory on the 10th inst., and the display of the music men was very creditable. Ramos & Moses exhibited the Knabe and Pease pianos, the Estey organs, and a large assortment of small instruments.

The Steinway pianos and Mason & Hamlin organ were displayed by Josiah Ryland & Co.

Every evening during the Exposition concerts are given, and the instruments exhibited are displayed to the best advantage.

The trades' parade on the 26th was a decided success. The firms named above were represented with flats drawn by four horses, upon which were borne the Knabe and Steinway pianos.

There have been many sales to the "country cousins," and indications for a steady fall trade are good. B.

## Watertown Gossip.

[CORRESPONDENCE OF THE COURIER.]

WATERTOWN, N. Y., October 25, 1881.

THE music trade in this section has been a little quiet of late, yet dealers do not complain. The past week, however, has shown some improvement in the instrument trade, and agents for the Sterling organ have been quite busy.

The agents for the Carpenter organ have been trying to establish a trade in those organs, but Mr. Carpenter is dreadfully slow in filling orders, and the agents are getting somewhat discouraged with him. The prospects are generally good for a fair winter trade.

The Watertown Musical Union is very busy just now working up Mendelssohn's "Son and Stranger," which it proposes to give in a short time. It also has in rehearsal the "Messiah," which it will render some time during the coming winter.

An amateur quartet of string instrument players creates some sensation in Watertown and adjacent towns where they have been heard. The members are boys ranging from fourteen to eighteen years of age. They call themselves "The Schubert Quartet," and their selections are of the very best. They are now rehearsing the "Son and Stranger," in which they will accompany the Musical Union. It is also proposed that they shall play the accompaniments to the "Messiah" when it is given. W.

## Keeping Pianos in Tune.

LITTLE FERRY N. J., Oct. 25, 1881.

To the Editor of The Courier:

PLEASE grant space in THE COURIER for a few defensive remarks elicited by an article in the "Trade" column of your edition of October 1, which contains some intimations about the main object of my invention of a new system of stringing and tuning pianofortes by means of a peculiar tuning-pin, viz., to prevent these instruments sufficiently from getting out of tune.

Had you merely given publicity to the subject as one that involves, as it really does, an extraordinary and even bold claim of an hitherto and still by many unbelievably but undeniably great and long-wished-for improvement, deserving, therefore, an unprejudiced and impartial public scrutiny, there would be no cause whatever for this letter. But your article, in its vague and ambiguous intimations, allowing and even suggesting more reading between than within the lines and sentences, is not only apt to strengthen old, deeply-seated prejudices, but will, in fact, by incorrect inferences, influence public opinion about the claimed improvement. It is, therefore, only to offset any forestalling of the public judgment that I beg to state the following points:

I have never denied but fully agree that "contraction and expansion of wires must take place," nor would I ever attempt to say that "the variation is limited" by my device, being rather of opinion that no human ingenuity could find means to destroy or limit their active being. Moreover, in my treatise on the subject, I have made full allowance, and fully accounted for the contraction and expansion of the wires, having not only strictly shown their inefficiency to directly put pianos out of tune, but I have, on the other

hand, demonstrated that contraction not only may, but certainly will do so, indirectly, and even exclusively, by means of unscrewing the present tuning pins.

The extreme doubt in the success of "any device whatever in keeping pianos in tune much better than they stand now," viz., with the present tuning pins, as expressed in the article referring especially to my device and theory, is, therefore, by no means fairly justified by following it up with, "for contraction and expansion of wires must take place," &c.

This assertion is entirely ignoring, if not perverting my theory, and thus rendering its correctness as well as the main object of my invention suspected. If my theory is unsound, let it be fairly proven; it is my castle, and as long as it will hold good, my chief claim will, in spite of all indiscreet intimations.

I do not claim that my device will annul or limit contraction and expansion of wires, but I do claim that contraction and the thereby increased tension of the wires will be made sufficiently harmless, being deprived of the means of doing noticeable harm, inasmuch as, by changing their point of attack upon the tuning pins from a peripheral to a central one, they are deprived of the leverage offered by the present tuning pins as a means of being unscrewed.

The actual accomplishment of this object, in combination with the correctness of the gist of my theory, purporting that pianofortes perceptibly can get out of tune only by a turn of the tuning pins, comprises the head and foot of the chief claim for the "tubular micrometrical tuning pin," which is the subject of my invention.

All sound controversy ought to be, therefore, confined to these two points. ALBERT F. IELLIG.

## Exports and Imports of Musical Instruments.

[SPECIALLY COMPILED FOR THE COURIER.]

EXPORTATION of musical instruments from the port of New York for the week ended October 22, 1881:

TO WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTRS.	
	No.	Value.	No.	Value.	Cases.	Value.
Genoa.....	..	..	..	..	*11	\$1,050
Africa.....	2	\$180	..	..	..	..
London.....	..	..	..	..	†8	1,000
".....	..	..	..	..	..	78
Hamburg.....	..	..	3	\$650	†21	200
British West Indies.....	5	850	..	..	..	..
U. S. Colombia.....	..	..	1	725	..	..
Bremen.....	4	600	..	..	..	..
Liverpool.....	31	1,263	1	150	..	..
Bristol.....	1	52	..	..	..	..
New Zealand.....	2	99	..	..	..	..
Havre.....	..	..	1	1,000	..	..
Totals.....	45	\$3,044	6	\$2,525	48	\$2,328

\* Piano materials. † Piano lumber. ‡ Piano felt.  
NEW YORK IMPORTS FOR THE WEEK ENDED OCTOBER 22, 1881.  
Musical instruments, 168 pkgs.....value, \$20,186

BOSTON EXPORTS FOR THE WEEK ENDED OCTOBER 21, 1881.

TO WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTRS.	
	No.	Value.	No.	Value.	Cases.	Value.
England.....	86	\$7,958	..	..	*325	\$1,617
".....	..	..	..	..	..	†230
Nova Scotia, &c.....	..	..	1	250	..	..
Totals.....	86	\$7,958	1	\$250	325	\$1,847

\* Organettes. † Organ materials.  
BOSTON IMPORTS FOR THE WEEK ENDED OCTOBER 21, 1881.  
Musical instruments.....value, \$1,564

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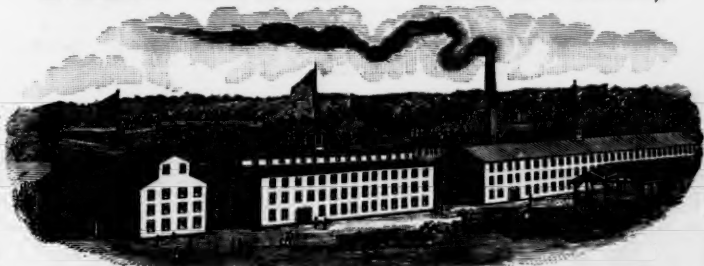
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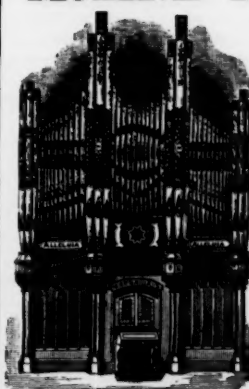
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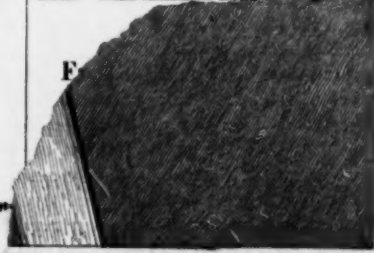
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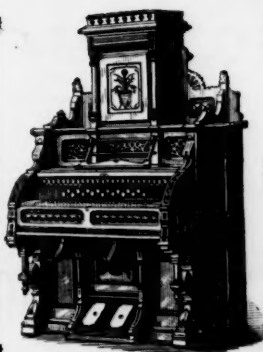
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I remain, dear sir, yours faithfully,

S. ARTHUR CHAPPELL, Sole Agent for Antoine Courtois & Mille.

PARIS, le 12 Août, 1881.

[Translation.]

PARIS, August 12, 1881.

Monsieur J. Howard Foote:

CHER MONSIEUR: Par cette lettre vous pouvez annoncer que d'après le contrat passé entre Monsieur Arthur Chappell et nous—Antoine Courtois & Mille—vous êtes le seul agent pour la

vente de nos instruments dans les Etats-Unis d'Amérique, et que toutes les commandes qui nous seront adressées pour expédier dans ce pays, nous vous les adresserons pour les exécuter. Et vous ferez, nous le pensons, tout pour les livrer soit aux artistes, musiciens, ou marchands, qui ne peuvent que donner de l'extension à la vente. Recevez, Monsieur, nos félicitations pour le succès que vous avez déjà eu avec nos instruments, et croyez bien que nous ferons notre possible pour vous aider dans vos affaires.

Recevez, Mr. Foote, nos sincères salutations.

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Monsieur J. Howard Foote:

DEAR SIR—This letter authorizes you to announce that under the contract made between Mr. Arthur Chappell and ourselves (Antoine Courtois & Mille) you are the Sole Agent for the sale of our instruments in the United States of America; and that all orders which may be addressed to us for goods to be forwarded to that country, we shall refer to you to be executed.

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